

Modernist Polyphonic Geographies of *The Book of Disquiet*

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Geografías polifónicas modernistas del *Libro del desasosiego*
Geographies poliphoniques modernistes du *Livre dell'intranquillité*
Geografie polifoniche moderniste del *Libro dell'inquietudine*

Abstract / Resumen / Résumé / Riassunto

Fernando Pessoa's *The Book of Disquiet* has recently become a landmark on the European modernist map. This paper proposes a spatial reading of *TBOD* through its three dislocalized categories of space: the identity who writes, the city it writes (Lisbon), and the books ultimately conformed by those writings. These spaces are placed in parallel with Paul Ricoeur's three narrative categories proposed in *Time and Narrative*: prefiguration, configuration and refiguration. Pessoa's spatial levels and Ricoeur's three categories provide us with a basis to propose a cyclical spatial interpretation of *TBOD*. This paper aims to link the correspondences between different spatial levels of *The Book*, and to propose connections between spatial aspects of literature and the real world. In this case, for example, how a city can transform a book, and how a book can transform a city.

El *Libro del desasosiego* de Fernando Pessoa se ha convertido recientemente en un hito en el mapa modernista europeo. Este artículo propone una lectura espacial del libro a través de sus tres categorías de espacio deslocalizadas: la identidad que escribe, la ciudad que escribe (Lisboa) y los libros finalmente conformados por esos escritos. Estos espacios se colocan en paralelo con las tres categorías narrativas de Paul Ricoeur propuestas en *Tiempo y relato*: prefiguración, configuración y refiguración. Los niveles espaciales de Pessoa y las tres categorías de Ricoeur nos proporcionan una base para proponer una interpretación espacial cíclica del *Libro del desasosiego*. Este artículo tiene como objetivo vincular las correspondencias entre los diferentes niveles espaciales del libro, y proponer conexiones entre los aspectos espaciales de la literatura y el mundo real. En este caso, por ejemplo, cómo una ciudad puede transformar un libro y cómo un libro puede transformar una ciudad.

Le livre dell'intranquillité de Fernando Pessoa est récemment devenu un point de repère sur la carte moderniste européenne. Cet article propose une lecture spatiale du livre à travers ses trois catégories d'espace disloquées:

l'identité qui écrit, la ville qu'il écrit (Lisbonne), et les livres finalement conformés par ces écrits. Ces espaces sont placés en parallèle avec les trois catégories narratives de Paul Ricoeur proposées dans *Temps et récit*: préfiguration, configuration et refiguration. Les niveaux spatiaux de Pessoa et les trois catégories de Ricoeur peuvent nous fournir une base pour proposer une interprétation spatiale cyclique de *Le livre dell'intranquillité*. Cet article vise à lier les correspondances entre les différents niveaux spatiaux du *Livre dell'intranquillité* et à proposer des liens entre les aspects spatiaux de la littérature et le monde réel. Dans ce cas, par exemple, comment une ville peut transformer un livre et comment un livre peut transformer une ville.

Solo di recente il *Libro dell'inquietudine* di Pessoa è diventato un punto di riferimento nella mappa del modernismo europeo. Questo articolo propone una lettura spaziale del *Libro* attraverso le sue tre categorie spaziali 'dislocate': l'identità di chi scrive, la città di cui scrive (Lisbona), e il libro costituito da questi scritti. Questi tre spazi vengono posti in relazione con le tre categorie narrative proposte da Paul Ricoeur in *Tempo e Racconto*: prefigurazione, configurazione e refigurazione. I livelli spaziali di Pessoa e le tre categorie di Ricoeur possono porre le basi per un'interpretazione spaziale ciclica del *Libro*. Questo studio cerca di evidenziare le corrispondenze tra i diversi livelli spaziali del *Libro*, e di riflettere sui legami tra gli aspetti spaziali della letteratura e il mondo reale -- in questo caso, ad esempio, il modo in cui una città può trasformare un libro, e un libro può trasformare una città.

Keywords / Palabras clave / Mots-clé / Parole chiave

Fernando Pessoa, modernism, space, Ricoeur

Fernando Pessoa, modernismo, espacio, Ricoeur

Fernando Pessoa, modernisme, espace, Ricoeur

Fernando Pessoa, modernismo, spazio, Ricoeur

Fernando Pessoa's *The Book of Disquiet* is increasingly being considered as one of the greatest literary works of the 20th century, as well as one of the landmarks of European modernism. This landmark, however, was established posthumously and just very recently included on the modernist literary maps: before becoming a book, *The Book of Disquiet* (TBOD) remained hidden in two trunks for decades, in the form of scattered fragments, until its first edition saw the light during the 1980s.

TBOD is not the only modernist success that evolved from a posthumous archive. However, Fernando Pessoa stands out as one of the most enigmatic modernist authors, due to the remarkable variety and complexity of his oeuvre, which, according to Pizarro and Ferrari, actually comprises no less than 136 different authorial identities (see Pessoa, 2016); and due to the fragmented nature of the thousands of “papers” he left behind to be organized, edited and published. When we say that Pessoa is now a landmark of the modernist map, the geographical implications of the metaphor are not merely accidental: Portugal has entered the European modernist canon mainly thanks to Pessoa, and Lisbon itself was a constant and central theme in TBOD.

There are three different spatial categories in Pessoa's TBOD which are often problematized and dis-localized: 1) The interconnection of mobile identities and writing, both regarding the authorial position and the ontological and existential questions addressed as topics; 2) The city (Lisbon) in the modern period, and the question how the mobile identities interact with and react to it; 3) The book as a chaotic collection of fragments, left to posterity to be organized, interpreted and brought before an audience. The first two categories are intratextual and relate directly to how modernists dealt with space, for “a crucial component of how modernists regarded the present was their attitude to space and geography” (Thacker, 2003: 8). The third category is extratextual, and relates to the way in which we as archivists and readers organize and co-create the space of a book originally made out of fragments with no apparent order. The integration of these three spatial

categories means “an understanding of space as both material and metaphor: the space of the literary text, its form [...] and how these textual spaces reveal a multifaceted range of attitudes to the spaces of modernity [and modernism]” (Thacker, 2003: 8, 9). It also makes visible a constant sense of crisis and conflict in the way placement and displacement occur at different levels in TBOD. Identity, city and reading spaces of the book are never static or fully located, but in continuous tension.

The aim of this paper is to describe and analyse these three spatial categories in TBOD, and in the end, to traverse a path of interpretation in which connections, correspondences and a sense of circularity can be established. In order to do so, I will borrow the conceptual notions of prefiguration, configuration and refiguration (or mimesis 1, mimesis 2 and mimesis 3) created by Paul Ricoeur in *Time and Narrative*, and modify them in order to provide a narrative for the three spatial levels of TBOD. According to Ricoeur, the temporal framework of narrative can be divided in three stages of representation:

This narrative activity already has its own dialectic that makes it pass through the successive stages of mimesis, starting from the *prefigurations* inherent in the order of action, by way of the constitutive *configurations* of emplotment [...] to the *refigurations* that arise due to the collision of the world of the text with the life-world (1984: 180).

As we can see, Ricoeur's theory was meant to address time and not space, and it was created as part of a much more ambitious and comprehensive discourse on narrative temporality in literature and real life.¹ For the purpose of this paper, it will serve as a common thread to assemble the three spatial categories in Pessoa's work: prefiguration as the space of identity, configuration as the space of the written city – in constant interaction with the existing identities –, and reconfiguration as the space of the book. For our purposes, identity, city and book are considered as being subsequent, like time, but

¹ The idea of using Ricoeur's theory for spatial purposes was discussed in one of Alberto Godioli's seminars during the course 'Modernist Geographies' at the Rijksuniversiteit Groningen (academic year 2017-2018).

since they are spatial and not temporal categories, they are not linear; instead, they denominate simultaneous geographies working at the same time, at different levels, like a polyphonic spatial music. Although not adhering to Ricoeur's temporal focus, this paper actively pursues two fundamental principles of his theory: that preconfiguration and configuration are intratextual, while reconfiguration is extratextual (only happening through the act of reading); and that the three of them, taken together, convey a sense of circularity. Furthermore, this paper aims to establish, through a spatial reading of *TBOD*, how spatial configurations in literature interact with each other at different levels, and how these configurations can have implications in the real world. In this case, for example, how a city can transform a book, and how a book can transform a city.

1. Prefiguration / The Space of Identity

Spatial themes in *TBOD* are based on conflictive tensions, often dislocalized rather than localized, found in misencounters rather than encounters. The writing identity, the first of these spaces, is a non-physical one, the most essential, connecting and prefiguring the rest of them from the individual perception of the world, even when that individual perception is vague and decentralized. Before being someone, the spatial identity behind *TBOD* presents itself as no one, an empty space in crisis to be filled:

I am the outskirts of some non-existent town, the long-winded prologue to an unwritten book. I'm nobody, nobody. I don't know how to feel or think or love. I'm a character in a novel as yet unwritten, hovering in the air and undone before I've even existed, amongst the dreams of someone who never quite managed to breathe life into me.

I'm always thinking, always feeling, but my thoughts lack all reason, my emotions all feeling. I'm falling through a trapdoor, through infinite, infinitous space, in a directionless, empty fall. (Pessoa, 2010: 8-9)

Let us note first that this identity devoid of identity is a space that non-gratuitously prefigures the other Pessoaan spaces, which will also be in crisis, dislocalized: "the outskirts of some non-existent town" and the "prologue to an unwritten book." The disquiet, spleen feeling is what best and most constantly characterizes an identity that is never fixed. As Maria Sousa de Santos noted in her essay "The Tail of the Lizard: Pessoaan Disquietude and the subject of Modernity", this is a trait of the modernist identity in reaction to modernity: "Pessoa's *desassossego* best characterizes modernity's loss of grounds for meaning in its rigorous problematization of the subject and acute consciousness of the opacity of language" (2011: 266). The struggle for individuality is also one of the main subjects, if not the principle, in Georg Simmel's famous essay "The Metropolis and Mental Life" (1903):

The deepest problems of modern life flow from the attempt of the individual to maintain the independence and individuality of his existence against the sovereign powers of society, against the weight of the historical heritage and the external culture and technique of life. This antagonism represents the most modern form of the conflict which primitive man must carry on with nature for his own bodily existence (1969: 11).

If we place the identity of *TBOD* in a contextual perspective, we can see its struggle as an example of a typical early 20th-century feature: a common feeling of alienation, conflict, strangeness and detachment in accordance with much other contemporary modernist writing. As much as the space of identity is a prefiguration of other spaces, it is no less true that identity itself is prefigured by circumstances, spaces and times; for example the growth of a city, its technological developments like transport and buildings, or its economical and social interactions like office work. Simmel continues:

Life is composed more and more of these impersonal cultural elements and existing goods and values which seek to suppress peculiar personal interests and incomparabilities. As a result, in order that this most personal element be saved, extremities and peculiarities and individualizations must be produced and they

must be over-exaggerated merely to be brought into the awareness even of the individual himself (Simmel, 1969: 19).

However, in *TBOD* the search for an identity space does not stop with the feelings of strangeness, alienation and spleen of “not being”. Instead, it is enriched with complexity by a constant expression of plurality. As we mentioned before, heteronyms, these multiple identities, are the authorial base of Pessoa’s work. This applies equally for *TBOD*, often credited to Bernardo Soares, assistant book-keeper in Lisbon and the closest heteronym to Pessoa himself. However, as Jerónimo Pizarro, Paulo de Medeiros and other scholars before have pointed out, within *TBOD* there are two books, one allegedly written by the heteronym Vicente Guedes around 1915, and the other written by Bernardo Soares around 1930², both with different characteristics: “In its first phase, *The Book* does not have a defined geographical space or an established historical time; in its second phase, it has concrete spatial-temporal coordinates” (Pizarro, 2016b: 35). The point being here that the space of identity is problematized in *TBOD* by the authorial source itself; be it Pessoa, Guedes or Soares, authorial identity is mobile and impossible to narrow down to only one personal space.

Plurality of identity is also addressed beyond authorial parenthood, as a main subject of the existential struggles of whoever writes *TBOD*, prefiguring interactions with other spaces and the writing of those interactions which are to come:

Each of us is more than one person, many people, a proliferation of our one self. That’s why the same person who scorns his surroundings is different from the person who is gladdened or made to suffer by them. In the vast colony of our being there are many different kinds of people, all thinking and feeling differently. Today, as I note down these few impressions in a legitimate break brought by a shortage of work, I am the person carefully transcribing them, the person who is pleased not to have to work just now, the person who looks at the sky even though he can’t actually see it from here, the person who

is thinking all this, and the person feeling physically at ease and noticing that his hands are still slightly cold. And, like a diverse but compact multitude, this whole world of mine, composed as it is of different people, projects but a single shadow, that of this calm figure who writes (Pessoa, 2010: 14).

These constructions and deconstructions of identity pave the road for how such identity (or lack of identity, or multiple identities) will configure other spaces and the relationships between them, in this case relating to the city. Furthermore, if we look at the distance existing between Pessoaan identities, we will see a space created within the cracks, in the *non-lieux* between one origin and the other. Like certain spaces of real life where space itself and identities are in transit (like, for example, an airport), the space between Pessoaan identities, the vacuum in between the mass of their atoms, creates an identity trait of its own: a constant flux of change triggered by a blasé feeling (Simmel, 1969: 14), a sense of wonder, and often the two combined:

To live is to be other. Even feeling is impossible if one feels today what one felt yesterday, to be the living corpse of yesterday’s lost life. To wipe everything off the slate from one day to the next, to be new with each new dawn, in the state of perpetually restored virginity of emotion – that and only that is worth being or having, if we are to be or to have what we imperfectly are.

This dawn is the first the world has seen. Never before has this pink light dwindling into yellow then hot white fallen in quite this way on the faces that the window-paned eyes of the houses in the west turn to the silence that comes with the growing light. Never before have this hour, this light, my being existed (Pessoa, 2010: 48, 49).

As Ricoeur puts it, prefiguration addresses an origin, a set of basic semantic competences of action, in the form of “‘what,’ ‘why,’ ‘who,’ ‘how,’ ‘with whom,’ or ‘against whom’” (1984: 55). Once the space of identity is presented as an origin, that identity, with its vacuums, multiplicities and transits, is en route to write and configure an actual space in the observed city, and to provi-

² In the new English chronological edition of *TBOD* (Serpent’s Tail 2017), this authorial separation is finally made visible.

de an interaction between itself and what surrounds it: “Tall mountains of the city! Great buildings, rooted in, raised up upon steep slopes, an avalanche of houses heaped indiscriminately together, woven together by the light out of shadows and fire – you are today, you are me, because I see you” (Pessoa, 2010: 49).

2. Configuration / The Space of the City

It is in the configuration, in the “emplotment” according to Ricoeur, that the narrative develops: “Emplotment, too, engenders a mixed intelligibility between what has been called the point, theme, or thought of a story, and the intuitive presentation of circumstances, characters, episodes, and changes of fortune that make up the denouement” (1984: 68). In regards to our spatial terms, the plot of *TBOD* is condensed in the tensions between identities and with the city surrounding them. The identities, and their relationships with the city, are united in the plot, framed within a determinate space and a set of actions occurring in that space, and at the same time they are all fragmented and plural, impossible to comprehend within a single frame. The plot mainly consists of the hate and love and despair and indifference that the writer of *TBOD* feels towards the spaces of early 20th-century Lisbon. While the book is about nothing in particular (in the sense of actual things happening), the core of the dramatic tension occurs in the complex relationship between identity and city, in the forms in which the city is addressed, and in the extraordinary art of writing it:

With the soul’s equivalent of a wry smile, I calmly confront the prospect that my life will consist of nothing more than being shut up for ever in Rua dos Douradores, in this office, surrounded by these people [...] I had great ambitions and extravagant dreams, but so did the errand boy and the seamstress. The only thing that distinguishes me from them is that I can write (Pessoa, 2010: 3).

City spaces traversed by the Pessoaan identities in *TBOD* are ordinary and quotidian, the office where

Soares works as an assistant book-keeper, the tobacco shop, the streets, the sight of the Baixa, a restaurant or a café, the landscape of the city against the Tagus river. While writing the city, while configuring its geography, the spatial identity continues to construct itself. The spaces of the city are being written as they are walked, and so is the identity written while walking. That “urban plan is a state of the soul and, inasmuch, it is a landscape in a metaphorical sense” (Pizarro, 2016b: 37).

What Jerónimo Pizarro proposes in his essay “Narciso ciego: iluminado por Lisboa” is that the city and the Pessoaan writing entity are inseparable from each other, that the writer writes the city while the city writes the writer. From a point of view focusing on subsequence, in Ricoeur’s words, emplotment as “the operation that draws a configuration out of a simple succession” (1984: 65), identity questions prefigure the relationship with the experienced space of the city. But once again, the space of the city and the space of identity are simultaneous and codependent: “*The Book of Disquiet* is a great portrait of Lisbon, and so it is of Pessoa, as an office worker inseparable from the streets, the trams, the buildings, the squares, the viewpoints of the Portuguese capital city” (Pizarro, 2016b: 36). All the sentiments that can somehow be considered as universal, or even associated by other literatures to other places: the spleen, the tedium, the blasé attitude, the general disquiet, are now tied with a place with name, location and geographic coordinates (2016b: 36-37):

A cold silence. The sounds from the street stop as if cut with a knife. For what it seemed an age one sensed a malaise in everything, a cosmic holding of breath. The whole universe stopped. Minutes and minutes passed. The darkness grew back with silence.

Then, suddenly, the flash of a bright steel [...].

How human the metallic clanking of the trams seemed! How joyful the landscape of simple rain falling in streets dragged back from the abyss!

Oh Lisbon, my home! (Pessoa, 2010: 25).

Although the configuration of the plot and the city-identity spatial bond are based on a specific identity tra-

versing the city, it is evident that this encounter is not only mediated by a single experience. Other experiences were there first, other impressions and other writings. Like an explorer before setting foot in the new world for the first time, with medieval stories already populating the unknown land in his head, so existed the space of Lisbon for the writing identity before experience, or at least before the act of writing. The word, the literature, the stories populate the space before the physical bodies:

If I had to fill in the space provided on a questionnaire to list one's formative literary influences, on the first dotted line I would write the name of Cesário Verde³, but the list would be incomplete without the names of Senhor Vasques, Moreira the book-keeper, Vieira the cashier and Antonio the office boy. And after each of them I would write in capital letters the key word: LISBON.

In fact, they were all as important as Cesário Verde in providing corrective coefficients for my vision of the world (Pessoa, 2010: 11-12).

As the space of identity is in crisis – fragmented, dislocated and decentered –, so it is the space of the city configured by it (and the same will apply to the space of the book). The city is traversed and constructed by bits, by small spaces: the office, the bedroom, the street where Soares works, a sight of the Tagus, a tram turning the corner of a plaza, like flashbacks of a memory, or rather, like the few placed pieces of a never-ending and never-completed puzzle. The writing identity, as well as the reader, traverse the populated spaces of the city as well as its empty, never written ones: the fragments, the blanks and the intervals. As Paulo de Medeiros puts it: “Where there are fragments, there are also intervals. And *TBOD* incessantly calls attention to the interval as both a textual dispositive and a space of suspension, of text, of thought, of feeling, of being” (2015: 82).

³ Jerónimo Pizarro argues in “Narciso Ciego” that Cesário Verde, the 19th century Portuguese writer, had a strong influence on Pessoa during the ten years he waited to start the “second part” of *TBOD*. Partly thanks to this influence, Lisbon became a predominant theme for *The Book* in that second part.

Thus the identity of Soares or Pessoa is established by walking/writing the fragmented streets like a flâneur, wandering aimlessly, finding in them a hidden meaning or nothing at all:

I drift, without thoughts or emotions, attending only to my senses. I woke up early and came out to wander aimlessly through the streets. I observe them meditatively. I see them with my thoughts. And, absurdly, a light mist of emotion rises within me; the fog that is lifting from the outside world seems slowly to be seeping into me.

I realize with a jolt that I have been thinking about my life. I didn't know I had been, but it's true. I thought I was just seeing and listening, that in my idle wanderings I was nothing but a reflector of received images, a white screen onto which reality projected colours and light instead of shadows. But, though I was unaware of it, I was more than that. I was still my self-denying soul, and my own abstract observation of the street was in itself a denial (Pessoa, 2010: 27).

In the end, all the spaces of the city configured by the identity, along with the identity itself, create an enlotted narrative. If “Lisbon is the key location of *The Book* [...]”; the scenery of an epopee without great deeds, or even with no deeds at all [...]”; a certain light, a series of sounds, certain smells, and, in short, a whole microcosm” (Pizarro, 2016b: 45), then there is also a self-consciousness about this microcosm as contained in the phenomenon of language, and ultimately in the act of writing. All the spaces prefigured and configured, identities, whole worlds dwelled and imagined, blank spaces, dead spaces, intervals, silences, exist inescapably within the book being written:

There are days when each person I meet, especially the people I have to mix with on a daily basis, take on the significance of symbols, either isolated or connected, which come together to form occult or prophetic writings, shadowy descriptions of my life. The office becomes a page on which the people are the words; the street is a book; words exchanged with acquaintances, encounters with strangers are sayings that appear in no dictionary but which my understanding can almost decipher (Pessoa, 2010: 42).

3. Refiguration / The Space of the Book

As we know, the fragmented prefigurations and configurations of identity and city and of their complex relations, indeed formed a book; but not a book in the traditional sense. After Fernando Pessoa's death in 1935, his papers (tens of thousands) remained in two trunks for posterity. There they laid in another space between writing and publishing: the chest. Out of the trunks then came the multiple editions of *TBOD*, which actually comprises many books, with many editors, many organizations, many interpretations, and above all many readings: "*The Book of Disquiet* [...] was published almost fifty years after Pessoa's death, and there are not two single editions offering the same number of fragments, or the same organization; not even the same reading of a certain passage" (Pizarro, 2016a: 290). And they will keep coming in the future. Therefore, as editors, critics and readers, we stand before a Pessoaan multiverse, in which infinite spatial configurations are possible. *TBOD*, then, "has no end; neither has it principle" (de Medeiros, 2015: 147).

This last space, refiguration, is vital because it is where all intratextual spaces conjugate to incarnate an extratextual space, beyond the text, but made by the text, which is the connection between literature and real life happening in the real world. To Ricoeur, "mimesis 3 [refiguration] marks the intersection of the world of the text and the world of the hearer or reader; the intersection, therefore, of the world configured by the poem and the world wherein real action occurs and unfolds its specific temporality [*for our purposes, spatiality*]" (1984: 71). *TBOD*, each *TBOD*, as a physical or digital entity, is a spatial refiguration denoting all this. Depending on how we organize the fragments of *The Book*, depending on how we read them, the spaces within will change and resignify. Our reading today will therefore refigure the depiction of the Lisbon of the time, as well as the identities who traversed and wrote it. If our readings of it are infinite, so are the possible Lisbons, Soares, Guedes

and Pessoa inside. As Ricoeur would conclude: "Finally, it is the reader who completes the work" (1984: 77).

Indeed, for our specific case of *TBOD*, it is in the extratextual space of the refigured book that we can tie together all the correspondences between prefiguration, configuration and refiguration, and of spatial identity, spatial city and spatial reading. All agencies, from Pessoa himself in the past to readers today in the present, from editors to publishers, take part in this scheme: be it by choice, chance or destiny, or by all of them together, the fragmentability of *TBOD* traverses identity, written city, scattered fragments, published editions and reading appropriations. In consequence, all three spaces are codependently dislocalized, representative of each other, simultaneously, as an almost hauntingly correspondent gallery of mirrors: the decentered identities and cities Pessoa wrote around a century ago are equally represented in today's decentered editions of the decentered fragments he left before dying.

Conclusion

As we have seen throughout this contribution, *The Book of Disquiet* has three distinguishable spaces: movable identities, urban landscapes on which these identities dwell and which they address, and the extratextual spatial configuration of the book. Through Paul Ricoeur's theory of the three forms of mimesis – prefiguration, configuration and refiguration –, we have seen that those Pessoaan spaces are subsequent, but like a polyphonic music, also simultaneous at different levels. In addition, we have confirmed that the three spaces are correspondent to each other; that they are all fragmentary, dislocalized and mobile; and if one of them changes, by force the other two will follow. The spatial crisis in *TBOD* applies, with parallel tensions and conflicts, to all three spaces as well: the identities writing and living *The Book*, to the city of Lisbon and to the refigured book. In a very Pessoaan fashion, there is no answer to, or solving of, the crisis. The crisis reproduces itself in all different spatial levels, and it was never a matter to be solved,

but an answer from the very start, the essence of the *disquiet* itself.

There are two major conclusions this paper has to offer.

- 1) The cartography of literary modernism is by no means completely explored or finally outlined. Cases like Fernando Pessoa and his *TBOD* confirm in quite a radical fashion how, through archival work, new landmarks for literary periods can evolve – in this case, one of the most important landmarks of an entire century. *TBOD* is an open work, with infinite possible arrangements and interpretations. It is still bound to change, and will surely do, which means that the literary history, and consequently the modernist map, will keep changing as well. The spatial approach is equally just one of many possibilities.
- 2) As in Ricoeur's theory of narrative, in time as in space, prefigurations, configurations and refigurations are circular. If we go back to examining Pessoaan identities, we can prove that they have literary influences, and that these influences in turn model the ways in which the identities formed themselves as well as the space around them. Such is the case of Bernardo Soares' spatial narrative of Lisbon, and of himself, taking after Cesário Verde. There is a different refiguration to be pointed at there, or maybe a complementary one. Just like Pessoa was influenced by Lisbon, and Pessoa's experience of Lisbon was influenced by Cesário Verde's writing, our image of Lisbon is now influenced by Fernando Pessoa and his writings:

It is by reading Pessoa and walking in Lisbon – where he was born and where the day of his birth is commemorated along with the city's June celebrations – that we can imagine we are once again in the same streets, the same gardens, the same *miradouros* or viewing points... To read *Disquiet* and visit Lisbon can be two parallel activities and a splendid way to experience Pessoa's creation, which, in around 1929, was in fact to be titled *Rua dos Douradores* (Pizarro in Pessoa, 2015: 8).

Ricoeur writes that “[i]t will appear as a corollary, at the end of this analysis, that the reader is that operator par excellence who takes up through doing something

– the act of reading – the unity of the traversal from mimesis 3 to mimesis 1, by way of mimesis 2” (1984: 53). Ultimately, the city of Lisbon (configuration) is the link where the act of reading (refiguration) and identity writing (prefiguration) intersect. To some extent, the city of Lisbon today is the true refigured space of *TBOD*, being created and recreated by millions of readers through time. If you visit Lisbon today, and if you pay close attention, you will find that the city is both the geographical Lisbon and the Lisbon written by Fernando Pessoa. After reading *TBOD* today, could you walk its streets, ride its trams, look at the river or the Baixa without being a Pessoaan flâneur, without living the city he wrote? Pessoa's presence is visible everywhere, from the murals at the airport when you arrive, to the little souvenir notebooks sold in the Alfama district with *TBOD* fragments on the cover, framed in traditional Portuguese *azulejos*. Or in the life-size sculpture of Pessoa sitting in front of the *Café a Brasileira*, so still, paradoxically and inextricably fixed to the ground of the city.

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